ISSUE 138 MARCH 2018

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

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par Clifford W. Ashley
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INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

THE MAGAZINE OF THE INTERNATIONAL GUILD OF KNOT TYERS

EDITORIAL BOARD
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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail knottingmatters@igkt.net but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in *Knotting Matters*, note the months of publication - March, June, September and December. Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.

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KNOTTING MATTERS

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PLEASE NOTE: LETTERS & ARTICLES FOR THE JUNE 2018 ISSUE OF *KNOTTING MATTERS* MUST BE RECEIVED BY 4th MAY.

FRONT COVER: COVERS OF *ABOK* IN FIVE LANGUAGES SEE DES PAWSON'S ARTICLE PAGE 22

EDITORIAL

I hope that you have had a good start to the year and that this finds you well.

YOU WILL NOT BELIEVE IT! Having had a rant, in the last edition, about the paucity of ditty-bag kit requests, a reader responded wondering why their application had not been considered! Mystery? Not really, I gave the wrong email address! Having rectified this by sending a kit to this person, we decided to re-open the offer until the 20th April when, if there are more applications than kits, names will be drawn out of a ditty-bag. However, all applications will be acknowledged as they arrive, so if you don't get any reaction, check the address! Whether you applied last time or not, this is your chance.

In this edition of *KM,* we are printing a re-edited article by Des Pawson which first appeared in the "Thou Shalt Knot" catalogue. We believe that this is the most comprehensive *reasoned bibliography* about knotting works, and merits being made available to all members. As Des mentions in the article, he has made little use of non-English sources. *Are there any members from other countries who could offer insight into their own bibliographical tradition?*

Talking about "Thou Shalt Knot", copies of the catalogue are now available from the Supplies Secretary supplies@igkt.net at £11.50 plus postage.

We have been delighted by an increase in correspondence about your activities or things you have seen. Also, many of the letters, no matter what the subject, seem to "put in a plug" for the printed version of *KM* as opposed to an electronic one. While we are happy for you to continue to express your opinions, we will probably close the correspondence on this issue. I am also struck by the wealth of material contained in past numbers of *KM* which was prompted by Owen's references to *KM* 51 and 53.

This is the last edition of *KM* before the AGM in Loughborough where we look forward to meeting as many of you as can make the trip, and seeing what you have been doing/making, hearing what you might like to read about, as well as badgering you into contributing something to the magazine!

We have been talking about the fact that academic journals provide off-prints to published authors, and while we can't offer this, we can provide a PDF version of all published articles to their authors – on request.

Maurice knottingmatters@igkt.net

LETTERS TO THE EDITOR

Dear Maurice

In *KM* 137, Cazbil wrote that from time to time he hears or reads that cowboys tied more elaborate knots than sailors ever did. This amused me, because a few years ago I wrote about knot manipulations in *KM* 51 (1995).

There were quite a few, but one in particular, the Indian bridle knot, from a book by George Russell Shaw, *Knots Useful and Ornamental* (1848) - mine was a later reprint.The same knot is described as an Indian bridle knot in Graumont's *Handbook of Knots* (1945). He describes the knot, but he shows no way of tying it, though he does say frontiersmen enhanced the knot to form the hackamore or Theodore bridle, a knot we know as the Jug Sling knot.

In reply to this letter, Tom Hall of Texas USA wrote twelve pages about Fiador knots *KM* 53 (1996). Some were based on the Becket hitch, a wall and crown knot, a type of Turks Head and a Matthew Walker Fiador knot; all sailors' knots.

The most decorative knots were by sailors such as those on the knot boards by the late Bernard Cutbush and many sailors like him. Sailors often used intricate knots in their work on board ship or in their leisure time.

Cowboys had elaborate horse tack and their lassos and braided whips. And do not forget the North American indians knot-tying capabilities and their more decorative head gear.

Owen K Nuttall

oOo

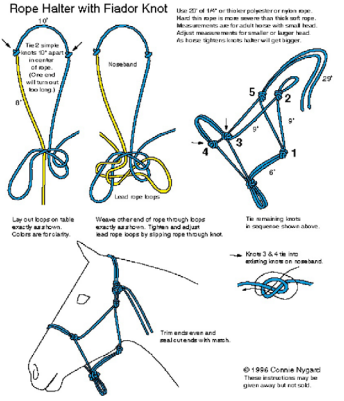
Dear Maurice,

I look forward to receiving my copy of *KM* and enjoy it every time. Please keep the printed version coming! Cazbil asked in *KM* 137 about cowboy knots. Well, that lit a fire in me, so I am writing in a feeble attempt to answer his questions. I hope *KM* readers will find this interesting.

Did cowboys tie more elaborate knots than sailors? I doubt it. There are only a few knots that are uniquely cowboy knots, the Hackamore and Theodore knots (*ABOK* #1110) for example. To be fair, the names are an American bastardization of the Spanish name Jaquima and Fiador. Early cowboys were heavily influenced by our Mexican neighbours.

I read about these knots in a book I highly recommend to you, Bruce Grant's *Encyclopedia of Rawhide and Leather Braiding*. The Hackamore and Fiador are on pages 144-147.

Then I ran across a ranch-owner and cowboy in the Panhandle of Texas (near Sunray, TX) who could tie a Fiador in three seconds from muscle memory. This knot is used to fashion an emergency bridle (see picture). The rest of the knots used by cowboys are adaptations of knots learned from sailors. Like Turks Heads, buttons, bends and various hitches.


Rope Halter with Fiador Knot
Noseband
Lead rope loops
Lay out loops on table exactly as shown. Colors are for clarity.
Weave other end of rope through loops exactly as shown. Tighten and adjust lead rope loops by slipping rope through knot.
Tie remaining knots in sequence shown above.
Knots 3 & 4 tie into existing knots on noseband.
Trim ends even and seal ends with match.
© 1996 Connie Nygard
These instructions may be given away but not sold.

The main difference is the material they used. Cowboys did not always have hemp rope available. Leather was and still is a common medium. What did the cowboys tie? They tied hobbles, horses to hitching posts, and heavy loads to wagons, as you can easily imagine. They had some hemp rope but the strongest "rope" they had was a rawhide lariat (another bastardized English word from the Spanish, La Reata). A real lariat is a four strand braid made with rawhide strings. The rawhide is seasoned with fat from the udder of a cow to keep it soft and waterproof. Details on how to make a rawhide lariat can be found on pages 198-208 of Grant's book. Page 201 has details of the San Juan Honda. No Cazbil, that knot is not a competitor to GM!

Now it is way past time for some truth in advertising! I am not a cowboy, but I am a member of NAB and IGKT (see my Application for Membership in *KM* 113 page 22).

I am a retired Chemical Engineer who lives in a part of the USA where real cowboys still live and work. I volunteer part time in a saddle shop to keep out of trouble (and to tie a few knots now and then).

So, I run into cowboys and make things for them on occasion. Modern cowboys drive pick-up trucks pulling a horse trailer. Would you like to meet a real cattle ranching family? The Drummonds put on a cooking show that will give you a peek at their cattle ranch near Pawhuska, OK (about a 3-hour drive NNE of me).

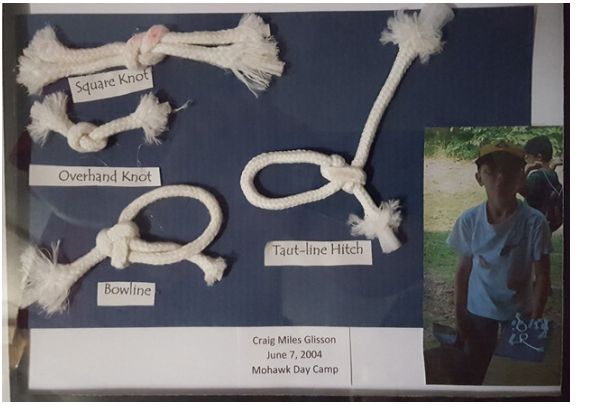
Here is a link: http://www.foodnetwork.com/shows/the-pioneer-woman/the-pioneer-woman-video-gallery.

David E Baugh
Baugh's Braids & Knots, Oklahoma City debaugh5@cox.net

Dear Maurice,

My most important Knotting Artefact

Many of us in knot tying have developed a collection of knot-related items, artefacts if you will. For some, these are items of historic significance, a length of rope, a tool or a part of ship of some importance. For others, it is an item of no real "value" but of great personal importance. I recently found such a personal memento that I thought was lost.



When my son moved home from college and was cleaning out some old stuff from his room, we found his first "knot board". It is not much to look at, four simple knots tied from cheap clothes line and hot-glued to a piece of cardboard. This is my single most important knotting artefact. This knot board is what started my whole knot-tying journey. When my son was a Wolf Scout, 7 years old, attending his first ever Cub Scout Day Camp in 2004, he made this board. There we were, a young boy and his father, at camp for the first time. We walked up to an activity group and were told we would be tying knots, and I was told I needed to help teach the class. At this time, I was barely able to tie a Square Knot, forget about teaching. Afterwards I realized I needed to learn my knots, if for no other reason than self-defence. Thus began my journey in knot tying. I wonder what other members would consider their most important artefact and why?

Patrick C Glisson

Louisville, KY

oOo

Hi Maurice

A quick answer to a question by Richard Hopkins in *KM* 137 - what is the tool pictured? In fact it is a closed-end grain sampling tool - there are many different sizes and designs of these, this one was probably used to penetrate sacking without having to open the sack.

To expand a little, a tool like this (they are still sold) is inserted with the open groove facing downwards.

Once fully inserted, the tool is rotated and removed. Larger ones may have several divisions along their length to take separate samples. A Google search for "grain sampling spear" will show a number of variations. I was introduced to these as a customs officer many years ago.

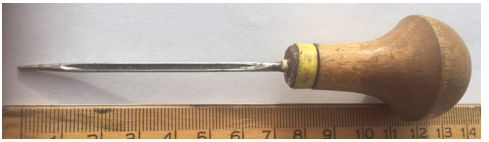
I have copied this email to Richard so he doesn't have to wait three months for an answer!

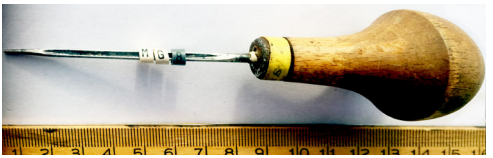
Barry Mault

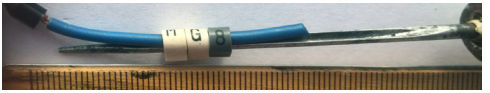
oOo

Dear Maurice,

The tool shown in *KM* 137 is an "ident needle", which comes in a range of diameters and is used to speed up the fitting of numbers and letters to wires, used in the build of electrical and electronic equipment. The wires can be of almost any length and would normally be laced together into a cable form, splitting up into smaller branches to connect up various points.

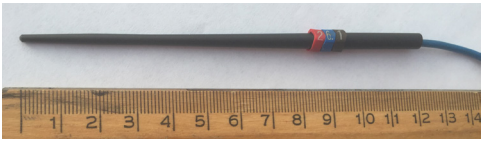






Often the cable form would be made separately from the equipment, so having both ends identified makes it a straightforward exercise to correctly terminate the ends, thus saving time and effort in diagnosing errors, mis-wiring etc. This also enables the use of wires of the same colour, with the attendant cost savings. The idents themselves come with or without printed numbers, depending on their cost, but almost always use a standard colour code. So for those familiar with the code, they can be read without turning them round to see the number.

In more common use now are tapered rods, with an axial hole in one end, a lot more suitable for pre-stripped wire ends. These come in plastic, for cheapskates, in stainless steel, or sometimes with a Teflon coating, for the use of high-speed wire-women and wire-men on piecework, in a hurry, or who just want to get home early. (It is interesting to note that for idents which lacked the colour coding, a dot was used to distinguish between a 6. and a 9.)



The more recent tapered rod design

Gordon Teenan

Dear Maurice,

Thank you for the splendid work undertaken by yourself and the other editors in keeping up the high standard of *KM*. With regard to supplying *KM* in digital format, I would like to add my five penn'orth.

I can appreciate the convenience for many of our members in receiving their *KM* in this form. I already receive a number of magazines/newsletters on one or all of my electronic devices. Being of a nomadic lifestyle – Jane and I live on a narrowboat – we pick up our post infrequently, and it means we are able to receive our reading matter promptly (mobile WiFi permitting). Space can also be an issue. I have every edition from number 1, most of which are in storage. However, in a former role, I co-ordinated the digitising of issues 1-100, a splendid archive of information in portable format and made available to our members.

Being out of the loop with the production of *KM*, I assume it is still supplied to Gipping Press in final digital format, so that would save time and cost in printing and distribution. So as you can see, there are many advantages to going down the digital road.

On the flip side, there are many of our members who cannot, or are reluctant to use electronic communication. Certainly they can opt to receive a hard copy, but it will either be a poor reproduction of the electronic version (to keep the costs down), or the expense of a reduced print run will make *KM* uneconomical to produce. We could charge those members more for their hard copy, but why should we? They pay to be members of the IGKT, are we going to have a two-tier membership and run the risk of losing those who can't afford to pay extra? For some members, *KM* is their only contact with the Guild. They may live remotely and not be able to afford to travel thousands of miles to a meeting, but they can still contribute to *KM* and be an important part of our membership.

While I do make use of electronic reading matter, there is something pleasurable about picking up a book or magazine and browsing the pages, or having it open while you try to follow the author's instructions for a particular knot. I personally look forward to receiving my hard copy of *KM*. Long may it continue.

Colin Grundy

oOo

Hi Maurice,

I read with interest the article in *KM* 137 "rope making on the farm". It brought back memories from some years ago of cycling across India. I have spent much time in India, crossing the country by bicycle, across Bangladesh, Meghalaya and up into Sikkim, and also leading a joint-services canoe expedition down the River Ganges, and have seen many fascinating sights.

In a quick read of my diary from 2008, Southern India, I found an entry dated April 3rd, Katpadi to Guddyatam which reads: "… pedalling along we suddenly came across a family by the road outside their home who were making rope.

Having never seen this before, we pulled up to have a look, dropped the bikes and were made most welcome. They were making it from the coconut palms, spinning it and twisting it into the finished form of coiled hemp-like rope. I had never seen any rope being made and it was fascinating to watch. We each brought a coil of newly-made rope from the family, then back on the bikes heading towards Guddyatam …"

Nigel Rowe, UK

oOo

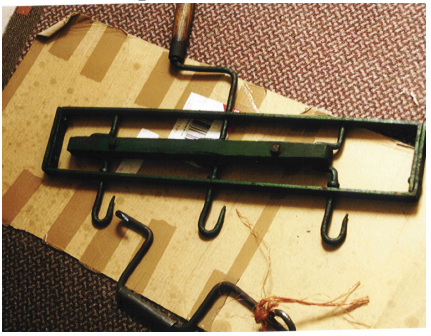
Hello Maurice,

As there was an article by Colin Byfleet about the farm rope-maker in Devon, I wondered if you would be interested in seeing other farm cord-making gadgets from NE Scotland which a friend acquired for me at farm sales a few years ago.

The first picture shows a steel-framed device while the others show four tools.

They were all used for making cord, but not of the quality of the stuff that Colin described. The single hook can be used on its own to make straw rope for stook-binding or in conjunction with any of the other tools for imparting extra twist from the far end of the work piece.

Richard Hopkins



Hi Maurice,

I am not good on the computer, so I hope this comes to you okay. Because my wife was ill I had not been in touch with the knotting world, and spent a lot of time in medical waiting rooms. Thankfully all is okay with my wife now. This is when your Macramé Feathers, *KM* 131, came out and it gave me something to do, thank you.

After many weeks of working on the feathers I came up with the following: I make strands by getting a cardboard tube with a circumference of about 4¾ inch or 12 cm. A tube with a diameter of 1½ inch will give you the right length for the strands. Just wrap the cordage around the tube many times and cut the strands down the tube lengthwise.

It takes me about a day and half to finish one feather because of all the frizzing with the needle - take your time it looks better. I end up giving most of the feathers away to family, kids and whoever asks for one. I have made at least 30 or 40 of them. I get more joy in giving them than trying to make money. I have three that I switch around on my hat every few weeks.

I sometimes see someone's work and say – "I can do that" – only to find that there is a lot of preparation to get started and some people might give up. So I made these feather kits for the New Bedford show, and I let anyone who bought one pick out two feathers to go with the kit.

I have been to a lot of knot tyers' meetings in my time with the IGKT, and I am talking about the USA, UK, and Canada. So far, I have found that knot tyers do not buy projects or knots from other knot tyers. But I have found that if you get people started by offering a kit like this, they will buy. I have some other ideas which I'll send you.

And on a different level ...

Here is a challenge for knot tyers. I was able to grow a carrot into an OVERHAND KNOT! Every morning I would go out to the garden and give the carrot a little tweak! If members want to know how it was done, I will tell all, later.

Dave Lambert

Some readers will remember Dave and his butterflies from the Hoylake meeting. We look forward to his next contributions - Ed

oOo

Dear Maurice,

I have been receiving *KM* for a long time. Although my interest in knots has come and gone over the years, I really enjoy getting hard copy editions. I look at computers all day for work so to get *KM* in the mail is convenient and like a small vacation from staring at the screen.

My interest in knotting was renewed by seeing the Ashley exhibition this summer. I visited **Thou Shalt Knot** - at the New Bedford Whaling Museum, a few weeks after it opened. For knot tyers considering a trip (it is open through June 2018), I offer the following comments.

It is not a large exhibition – but the museum and town, as a whole, can really be considered part of it. There are Ashley paintings and impressive knot boards all over the museum, and the town is, historically, the heart of American commercial fishing, and the setting for the beginning of *Moby Dick*.

The exhibition itself deals with knot tying in the traditional sense, as well as bringing in frogging from naval uniform hats, Victorian hair work, Polynesian examples, mathematics and knots as art. It casts a wide net, all of it interesting and thought-provoking, which is in keeping with Ashley's approach. I think he viewed knot tying from an anthropological and artistic standpoint, it wasn't something he learned by hard years before the mast; he only saw the end of the age of sail.

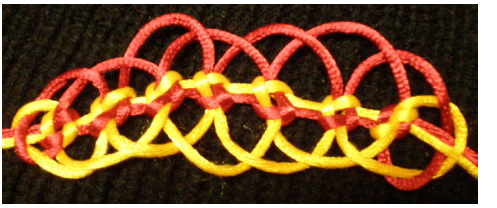
There were other comprehensive works contemporary with *ABOK* – such as the *Encyclopaedia of Knots* by Graumont and Hensel, but Ashley was able, in effect, to explain the craft for the land-lubbers we all are - by the standards of the 19th Century.

In short, The New Bedford Whaling Museum was well worth the trip, but do plan to spend time in the town as well.

Lindsay Doering, Philadelphia PA

Dear Maurice,

You may be tickled to read that, thanks to Colin Byfleet's 2-colour version of the 3-core plafond knot, I have at last learned to tie it in two colours with reasonable confidence! The photo is to show the structure of the cores as the extensions continue, seeing that the point was raised in the editorial of the previous issue of *KM*.



The beginning and end cores are made in the same way, while the middle cores are made differently. Inspection of the knot will show the middle cores all look alike, while the two at the ends are quarter-turns of each other.

[The knot has not been tightened up in the photo as it was tied only to show what happens to the cores.]

Europa Chang Dawson

oOo

Dear Maurice,

I am writing in regards to the suggestion a few issues back that *KM* be moved to an electronic publication. I hope that the decision has long since been made to keep our beloved bundle of ex-trees around, but in case the matter is still undecided I'd like to make my support for the print publication known.

I have thoroughly eradicated paper from much of my life and never looked back - my bills, news, and media are delivered on the computer. Even my books are mostly electronic! Your excellent magazine, however, is the single solitary exception. It's the one piece of mail that I'm excited to see arrive. The ability to hold it in my hands as I flip through its pages is integral to my enjoyment of it - something about the timeless art of knotwork is best conveyed through hard copy, and would be lost in a pdf.

Please keep up the good work!

Steve Grandpre

oOo

Dear Maurice,

Re Nigel Rowe's letter in *KM* 137, I agree with him, especially the personal touch and how ropework impinges on people's daily lives. I don't suppose any two members' interest in rope work is the same, whether they live in Glasgow's Maryhill, atop a skyscraper in New York's Upper East side or beachcombing on The Coromandel.

From the academic to the intensely practical, there is room for everyone, but is there a bias towards the former in *KM*?

Is it because the academic has more time to write than someone who spends their days up to their ears in mud, or lashing down canvas in a gale, or trying to keep their feet on a North Sea oil platform?
I, too, would be interested to read more about other members' use of string, cord, or rope and knots in their daily lives, however mundane or complicated; their successes and disasters; useful tips or unusual sources of inspiration. It would make for a very readable *KM*.
Yours etc
N King
[Editors' note: We can only publish what members send us, the more diverse the better. If you think that KM is biased in any one direction and you feel disconnected from its content, why not write something to redress the balance.]

What is geocaching?
by Caroline Sandrey

Geocaching (pronounced geo-kash-ing) is a worldwide high-tech outdoor treasure-hunting game which can be enjoyed by the whole family. It combines technology with outdoor adventure, using problem- and puzzle-solving along with map-reading skills. There are over two million geocaches hidden around the world, and over five million people involved.

How Does it Work?
Geocaches are hidden all over the world - a geocacher will go to a location or trail, usually of particular beauty or special interest. They will hide a small waterproof box containing a logbook and maybe a few bits and pieces of "treasure" and a pen or pencil.
Using a GPS receiver, the geocacher records the coordinates of their geocache and returns home to log its existence on a website (www.geocaching.com).
Another geocacher will see the listing about the geocache on the website, enter the coordinates into their GPS receiver and go in search of it.
When they find it, the finder may take something from the geocache and leave something in return, and for posterity, enter a log in the logbook. When the finder returns home, they will log on the website that they have found the geocache and add any comments.
From time to time "events" are organised by local cachers. They are not official meetings, but just local gatherings where people can meet to chat about the places they have been and geocaches they have found.

Each country also arranges larger events which are run by a volunteer committee, such as the “Mega” event held in Devon, England in 2017.

Trackable Items

Individually numbered “trackable” items, anything from ornate brass coins to numbered “dog-tags” attached to photos or other personal items may be found in, and retrieved from, a geocache. These items belong to an individual and should not be kept by the finder. The find will be recorded on the website and the trackable item left in another cache, and in this way the owner can follow its journey around the world.

IGKT took the unique opportunity of promoting the Guild by sponsoring a “trackable tag” carrying the IGKT logo and message, to be distributed at the Mega event.

"A worldwide association sharing and encouraging an interest in knots and knotting techniques of all kinds."
www.igkt.net
Track @Geocaching.com

These will be owned by individuals, but will be released to travel, hopefully passing through many hands. In this way, we will raise an awareness of the Guild to a different section of the community, people likely to be interested in the outdoors and have many uses for knots. A small knot was tied on each tag to illustrate our work.

There were geocachers from 15 countries at the Mega (Belgium, Canada, Estonia, France, Germany, Ireland, Netherlands, Norway, Portugal, Spain, South Africa, Switzerland, Sweden, UK and USA.) and nearly 300 tags were given out. A number of tags have recently been sent to France, Germany and the USA. The IGKT also had a stand at the event which attracted much interest from attendees.

[There are a limited supply of tags remaining. Geocachers who would like a trackable to activate and move on, should message Seasand through Groundspeak. There will be a postage charge.]

We did it!

by Des Pawson and Terry Barns

Here are correction to some of the details about the sculpture shown under the Knot Art section in *KM* 137.

Early in 1996, Des Pawson was contacted by IGKT member Derek Chipperfield, who, in turn, had been asked by Master Ropemakers at Chatham Historic Dockyard to assist a couple of artists in creating a giant cable from 96mm diameter coir rope. In the nature of coir rope, it actually measured more, at least 100mm, but was **not** 100 years old! Derek thought that it would need at least three of us, and Des contacted Terry Barns.

So it was that, on Sunday the 28th of January, the three of us joined artists Tim & Hattie Coppard at their studio in an old factory in the East End of London. For most of the day we struggled first with applying some twist to three lengths of the 100mm coir rope, so that they could then be twisted to form a cable. The next step was to tie off the ends to hold the twist in. Then this giant cable was folded in half and took on a further twist. That was the end of our part in the project. We were told that this giant folded cable would then go to a foundry in south London, where it would be the pattern to create the mould that would be used to cast the final bronze sculpture.

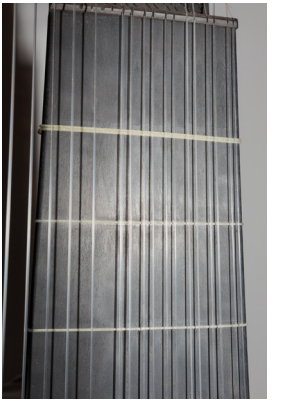
By good luck we have managed to find a couple of photographs we took at the time. They are not very good, being pre-digital, but they show the artist Tim Coppard looking at the made-up cable and Terry looking at it after it had been folded.

Thus it was not the Rope Makers Guild that were involved, but the International Guild of Knot Tyers, and, I repeat, the rope was certainly not 100 years old! For those who wish to see it, the actual location is not in Brick Lane itself but at the junction of Bethnal Green Road and Sclater Street.

Gut Frets for Lutes

by Yuval Dvoran

Lutes, violas da gamba and guitars (until about 1800) had tied frets, made from sheep gut. The diameters used on contemporary reconstructed lutes range from about 0.5mm to 1.5mm. The reason for the tied fret was that they could be easily moved down or up a bit, in order to allow the option of playing in other tuning systems, different from the "equal temperament". Only in about 1800 were they replaced by the metal frets still in use today, due to the standardization of the equal temperament and new materials for strings.



Front of neck

The German word for fret is *bund*, from *binden* (to tie), so the modern terminology still refers to the knot once used to fret the guitar and related instruments.

Back of neck

Unfortunately, we don't have many instructions for tying the frets for lutes. The one shown overleaf is from *Musick's Monument; Or, A Remembrancer Of the Best Practical Musick* by Thomas Mace, London 1676.

From what we know, Thomas Mace who worked mainly as a singer at Trinity College, Cambridge, wasn't the most gifted musician of that time, but his treatise is very precise with a lot of details, most of which were considered too self-evident by his contemporaries to be written down.

This book is divided into three parts, the first showing "A Necessity on Singing Psalms Well...", the second "Treats of the Noble Lute..." and the third "The Generous Viol, in Its Rightest Use...". The second part (including the instruction shown overleaf) is the largest, taking up nearly two-thirds of the book. Here, he explains in great detail how to set up a lute, eg which strings to use, how to tune it, how to place the frets, and how to play it, followed by some of his own compositions.

At the end, he has a very interesting description of one of his inventions, a two-headed lute. Today, it is common practice on lutes to use single frets, and on violas da gamba to use double frets.

The complete book can be found at:

http://imslp.org/wiki/Musick%27s_Monument_(Mace,_Thomas)"

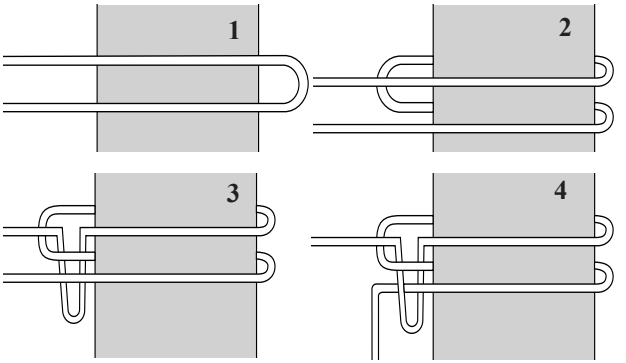
The Lute made Eaſie. 69

The way to *Tye on a Fret* the *beſt way*, is Thus; viz. Your *Lute* ſtanding (as it were) before you upon a *Table*, upon *Its Back*, take your *Fret*, and put *It double*, *under all the Strings*, beginning from the *Baſſes*, towards the *Trebles*; then (putting your *Left Hand* under the *Neck*) take *That Middle Double*, and draw it under the *Neck* towards the *Baſſes*, (holding faſt the two *Ends* in your *Right Hand*) till you have brought them together, (viz. the *Middle Nooze*, and the *Two Ends*.)

The beſt way to Tye on a Fret after the old Faſhion, *viz.* Double.

Then take that End next you, which you held in your *Right Hand*, and put it *through That Nooze*, ſo, that you make *another Nooze of That End*, and then let the *firſt Nooze go*.

Then again, take but the *other End*, which ſtill remains in your *Right Hand*, *unuſed*, and put *It through your laſt Nooze*, taking the Ends, (in each hand one) *and let All elſe go*, and (only drawing them ſtraight) your buſineſs of *Tying* is over.



Close-up of the knot

Yuval Dvoran spent every summer weekend as a youngster with his parents sailing in the Netherlands, and couldn't wait to start knotting. In fact, he could tie a bowline and a figure-of-eight knot, blindfold behind his back, before he was able to read! There were always knot books at home eg Kai Lund. Later, his parents bought him *ABOK* from which he couldn't be parted, even at bedtime! Today, he's a member of the International, German and French organisations, and represents the German section on the Executive Committee. As a knot tyer, he's mainly interested in netting (with a large, still growing, collection of netting needles) and splicing all sorts of rope. He enjoys making lanyards and key fobs, while studying all kinds of plucked string instruments from the 16th to the 18th centuries, such as lutes and theorbos, at the university in Cologne.

No More Fluffy Ropes

by Colin Grundy

Well done Gordon Teenan for his excellent description of *A Fire Escape Harness KM* 137. A few members at the AGM and Symposium in South Molton (May 2017) drew my attention to this and other artefacts in the museum, knowing of my connection with fire-fighting. These pieces of equipment became quite popular during the Victorian era in the UK, enabling householders to escape from fire in their property if necessary. Their use extended over quite a long period. A fire safety officer in our fire brigade, would refer to these devices as "Fluffy Ropes". How was it that they achieved popularity during the 19th century, and why did they eventually fade from use?

During the late 18th and early 19th centuries, fire brigades were nothing like today's professional organisations. Fire-fighting was carried out by volunteers or by fire brigades using hand-operated pumps, paid for by insurance companies. These pumps sometimes proved ineffectual, either from lack of maintenance, not being available when needed, or because volunteers' enthusiasm sometimes proved greater than their skills. Insurance Company fire brigades would attend fires, but get down to work only if the building on fire was insured by their company. This was indicated by a plaque, known as a fire mark being displayed on the front of the building. Indeed, if it was insured by a competitor, it is said that they would often obstruct the men of the rival brigade in the act of extinguishing the fire. In either case, the saving of life took second place to the saving of property.

Fire mark of the Sun Insurance Company

By the 1830s London was growing, and pressure was on the insurance companies to deal with a growing number of fires. Ten insurance companies decided to combine resources and the London Fire Engine Establishment was created. The saving of property was still the priority.

In 1836, The Royal Society for the Protection of Life from Fire was established, funded by voluntary contributions. This organisation provided fire escapes (wheeled ladders about 45 feet long) at stations throughout London and attended at night by a "conductor".

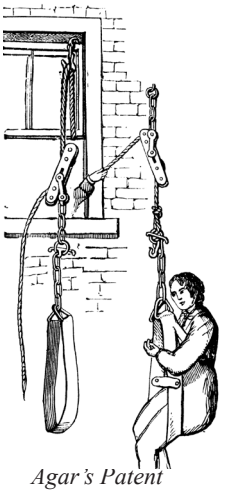
In the event of a fire, the escape would be rushed to the incident and rescues carried out when necessary.

From 1843, until 1865, the Royal Society attended 7,823 fires and saved 972 lives.[1] In 1865, an Act of Parliament[2] was passed in which the duties of extinguishing fires and saving life and property within the metropolis was entrusted to the Metropolitan Board of Works. Thus the forerunner of London Fire Brigade was born, and for the first time a fire brigade was given, by law, the responsibility of saving life. Parish pumps, the London Fire Engine Establishment and the fire escapes of the Royal Society were all absorbed into the newly created Metropolitan Fire Brigade. Other fire brigades had been created throughout the United Kingdom from as early as 1745, under the auspices either of town councils, police forces or volunteers. However, there would be no Act of Parliament requiring any town or city, other than London, to form a fire brigade, until 1938.

Householders, hotels and boarding houses were encouraged to effect their own rescue from floors above ground-floor level, rather than wait for the arrival of the local fire brigade. Inventors were quick to create devices like the apparatus of A Verlander, displayed at South Molton. With regard to this particular piece of apparatus, I can only speculate as to its method of operation. I suspect there may have been a fixed bollard near to the window of an upper floor, around which the line may have been passed, with some extra turns to increase the friction . If any member comes up with the answer, please let *KM* know.

Similar pieces of apparatus advertised in a book entitled *Fire Protection,*[3] are "Agar's Patent Toilet Table", and "Wethered's Patent Friction Pulley and Fire Escape". Mr Agar, of Whitby, North Yorkshire, inventor of the "Toilet Table" does not explain how it works in practice, but he does describe its advantages: ". . . in two minutes, it can be unfolded by any person, and form a perfect escape, from any height, from fire". "Ladies have made use of it, and descended with perfect comfort and safety from a third storey . . .". "Beside the saving of life, it is also admirably adapted for the saving of jewellery, or other articles of value".

The illustration and text of the advertisement, suggests that it is disguised as a table or other piece of furniture, and when deployed, operates in a similar way to a bosun's chair.



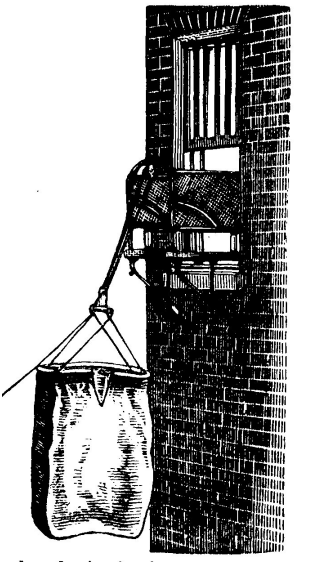
Agar's Patent "Toilet Table".

1 YOUNG Charles FT, *Fires, Fire Engines and Fire Brigades*,1866.

2 Metropolitan Fire Brigade Act, 1865.

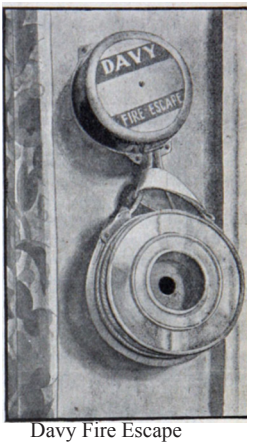
3 SHAW Eyre Massey, *Fire Protection: A Complete Manual of the Organisation, Machinery, Discipline, and General Working of the Fire Brigade of London*, C&E Layton, London, 1876.

Major Wethered of Woolwich, Kent, gives a much fuller explanation of how his apparatus worked. "This block has four sheaves, or rollers, riveted to two side-plates; a central sheave, riveted through guide-slots in the side-plates to a shackle having a short chain and ring, is moveable to and from the fixed sheaves, so that when a weight is applied, either to the rope or block, this moveable sheave is drawn against one of the fixed sheaves, and nips the rope passing through the block".



Wethered's Friction Pulley Block

Major Wethered's advertisement shows two methods of using his apparatus. In the picture, right, it is used to lower other persons from the room, the block being attached to a hook on the outside of the building, and the person being rescued sits in the sling attached to the end of the line. For the last man down, the apparatus is reversed and the line secured by anchoring it to the sash windows, and the sling is attached to the block. The man then lowers himself to the ground. His apparatus does bear a certain resemblance to some modern descenders. I will give Major Wethered the last word on his apparatus, "The only reliable channel of escape is from your bedroom window; and confidence in the certainty of being enabled, not only to make good your escape, but to render aid to others in rooms belonging or adjoining, will ensure presence of mind on such an emergency".



Davy Fire Escape

My only encounter with "fluffy ropes" as a means of escape from a building, occurred as a teenager in the early 1960s. For a few years, our family would spend a weekend in Blackpool, a seaside town in Lancashire, to see the Blackpool Illuminations. On the wall, just inside the window of our room in the bed and breakfast boarding house, was a piece of apparatus called a Davy Escape.[4] The device consisted of a round metal housing, anchored to the wall by a karabiner and eye-plate.

A line, which I recall was of braided construction and around 10mm diameter entered and exited the housing from underneath.

4 John Kerr & Co Ltd Photo Copyright: *Grace's Guide to British Industrial History.*

To the running end was attached a webbing sling, and the standing end may have been stored on a drum (as far as I can remember). The Davy Escape, patented by Charles F Davy, has been in use around the world since 1906. Like many similar descender devices, I believe this apparatus relies on the friction of rope passing around a drum.

In a later life, while researching equipment for use in high-angle rope rescue, I came across a number of items of similar apparatus from the UK, France and Germany.

So how was it that these items of self-rescue apparatus dropped out of use? Fire brigades became better trained and equipped, and rescues were undertaken with more skill. In addition, with the expansion of the telephone system and the growth of motor vehicles, they were able to respond faster. House building and design improved. As a result, self-rescue apparatus for domestic properties fell out of use, though they were still to be found in hotels, boarding houses and various institutions.

The final nail in the coffin for self-rescue apparatus occurred in 1969 because of a fire at the Rose and Crown Hotel in Saffron Walden, Essex, when 11 people died. A further 17 people were rescued. As a result of this tragedy, fire safety was reviewed and new legislation enacted with the Fire Precautions Act.[5] This act, covered fire safety in all buildings except churches and private domestic dwellings. Self-rescue apparatus was no longer acceptable for use as a means of escape: to be used safely, they required training and discipline, which could not be guaranteed.

The basic principle for means of escape was for people to walk to safety along a clearly designated route, unaided.[6] While their use still continued in certain industrial situations, where operators could be given the appropriate training, as far as all other buildings are concerned - “No More Fluffy Ropes”.

5 Fire Precautions Act, 1971 [came into force 1972, repealed 2006 by the Regulatory Reform (Fire Safety) Act 2005].

6 Guide to Fire Precautions in Premises Used as Hotels and Boarding Houses. (HMSO).

Colin Grundy

I was introduced to knots at around 10 years old when a teacher borrowed a copy of Ashley and showed us a knot board he’d created. Full of bravado, I thought, “I can do that!” With some green felt from my mother and my older brother’s scouting books, I produced my first knot board which was then displayed at school. My father encouraged my interest, buying me a copy of Cyrus Day’s

Pocket Book of Knots and Splices, and a marline spike.

Knots featured heavily in our scout troop's pioneering activities and in rock climbing in Senior Scouts.

In my mid-twenties, I entered the fire service in which knot tying was considered an important skill. During off-duty hours, I held training sessions for fellow recruits in return for pints of beer! Later in my fire service career, I was asked to adapt mountain rescue techniques for urban rescue in the early days of high-angle rope rescue.

I discovered the IGKT in the mid 1980s at the annual reunion of wood badge holders at Gilwell Park in Essex, UK. Frank Harris demonstrated his Turk's Head grid sheet and, as promised, mailed me a copy. He included a Guild application form and I was hooked!

On retirement I had a period as a bench rigger for Tradline Ropes & Fenders at the heart of the English canal system. My time with the Guild has been very rewarding because of all the friends I have made, but especially for the period as editor of *KM*. I still use knots on a regular basis, as my wife Jane and I travel the canal and river system on our narrowboat home.

The IGKT Online Forum

For some years the IGKT website has hosted a public discussion forum about knotting, for anyone who wishes to take part or simply read the posts. To enter into the discussions you must join the forum itself (member of the IGKT or not). This is easy to do and free – you will need a username which can be an alias or your own name, as you wish (mine is Sweeney). The forum can be accessed from the website menu or directly at www.igkt.net/sm. Topics vary enormously from simple questions and answers, to tutorials and pictures of forum members' work, right through to complex discussions (and arguments) about knots and knot theory. There are some restrictions on new members, but generally any member can post pictures, videos and links.

The forum is not a substitute for *KM*, rather it is an interactive discussion arena where replies can arrive within the hour. There is a great deal of material available, much of which can only be seen on or via the forum itself. I urge all members who use the web to at least have a look. One thing to remember though, like the Guild, the forum membership is international, so many members will be posting in widely different time zones.

Barry Mault, Forum Moderator.

A History of Knot Tying Works
by Des Pawson MBE

In attempting to put Clifford Warren Ashley's writings in context, both during his lifetime and subsequently, I have tried to identify those works that, in my opinion, have contributed to our knowledge and understanding of knots and ropework. It cannot be a definitive bibliography and I regret that it is very light on works in languages other than English. I have, like Ashley, avoided the theoretical world of knots in mathematics.

For many thousands of years the only way to learn a knot was to be shown by someone else. This was the way that Clifford W Ashley first started his odyssey into the world of knots[1] and remains the way many people learn today. The alternative is to manipulate cordage until a useful knotted structure arrives; someone must have done this and then shared their discovery for a knot to survive through the centuries. Without that sharing, the knot would be lost until someone later came up with the same structure.

This article was first published in the catalogue of the **Thou Shalt Knot** exhibition at the New Bedford Whaling Museum

Artists and craftsmen over the years have drawn, painted or carved knots as decoration, but it was the seaman's dictionaries and manuals that first named and then later illustrated, certain knots. In English, Sir Henry Mainwaring's *Seaman's Dictionary*[2] first circulated in manuscript form around 1620-23, and published posthumously in 1644, mentions splices and sennits, with the only knot being the Sheepshank.

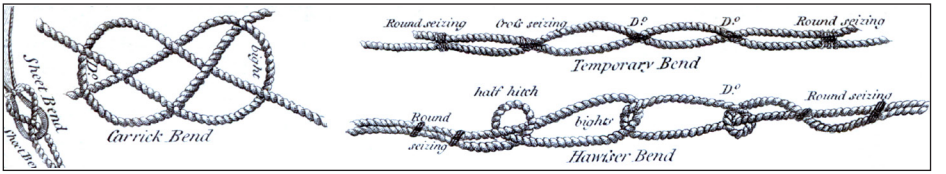
Captain John Smith used Mainwaring's manuscript as the basis of his *An Accidence or The Path-way to Experience Necessary for all Young Sea-men,* 1626, expanded the next year as *A Sea Grammar.*[3] As did Nathaniel Butler with his *Botelers Dialogues,*[4] in manuscript form in 1644, and published in 1688. Because Mainwaring wrote of the Sheepshank, so did these, as does virtually every knotting work to this day, even though it is seldom used. A curious legacy!

1 ASHLEY CW, *The Ashley Book of Knots* (*ABOK*), Doubleday & Co, Garden City New York, 1944 p5.

2 MAINWARING H, ed. Manwaring GE & Perrin WG, *The Life and Works of Sir Henry Mainwaring* Vol ii, (includes the *Seamans Dictionary,* 1620-23), Navy Records Society, London, 1920.

3 SMITH John, *An Accidence or The Path-way to Experience Necessary for all Young Sea-men*, London, 1626.
Sea Grammar and Dictionary and the *Practical Navigator and Gunner*, Randal Taylor, London, 1691.

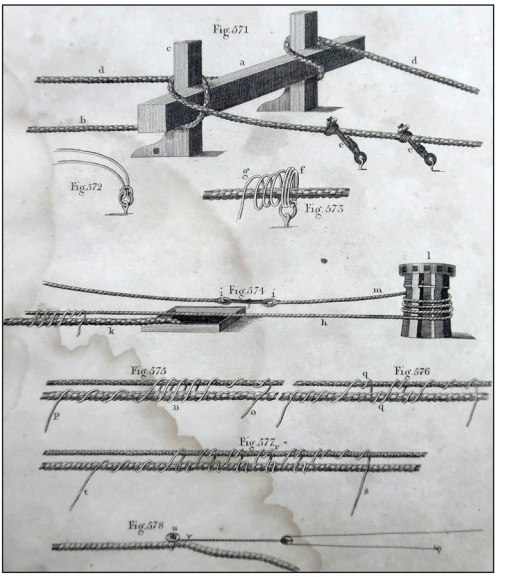
4 SMITH John, ed. Goell Kermit, *A Sea Grammar by Captain John Smith*, London 1627, this edition Michael Joseph, London, 1970.



From Steel's The Elements and Practice of Rigging and Seamanship (Ashley's Own copy!)

These dictionaries and later ones, such as Blanckley,[5] 1750, and Falconer,[6] 1769, do not illustrate knots or splices. It is Steel's monumental *Elements and Practice of Rigging and Seamanship,*[7] 1794, that first illustrates, on a few plates, a range of knots, bends, hitches and splices, including, of course, the Sheepshank.

Shortly afterward, Darcy Lever's *Young Sea Officer's Sheet Anchor*[8] from 1808 gives clear illustrations of how many of them are made, and introduces one of the enduring puzzles of the knotting world by showing Matthew Walker's Knot. Just who Matthew Walker was remains a matter of conjecture, Ashley giving one version[9] and W Clark Russell another.[10]



From Darcy's The Young Sea Officer's Sheet Anchor

Knowledge is tamed by putting it in a book. The printed word gives authority and errors can occur, though it is a brave man who questions the written word, especially if it has been quoted and copied over and over again. Mistakes can happen. Sometimes these mistakes hide a subtle difference, the importance of which is lost. It is not always the writer's fault, it could be the printer's, editor's or publisher's error.

5 BLANCKLEY TR, *A Naval Expositor,* 1750, facsimile, Jean Boudriot Publications, Rotherfield East Sussex, 1988.

6 FALCONER William, *An Universal Dictionary of the Marine: Or, a Copious Explanation of the Technical Terms and Phrases Employed in the Construction, Equipment, Furniture, Machinery, Movements, and Military Operations of a Ship,* 1769, this reprint of 1780 edition, *An Universal Dictionary of the Marine (Classic Reprint),* David & Charles, Newton Abbot, 1970.

7 STEEL David, *The Elements and Practice of Rigging and Seamanship*, London, 1794.

8 LEVER Darcy, *The Young Sea Officer's Sheet Anchor; or, a Key to the Leading of Rigging and to Practical Seamanship,* Leeds, 1808, John Richardson et al, London, 1819.

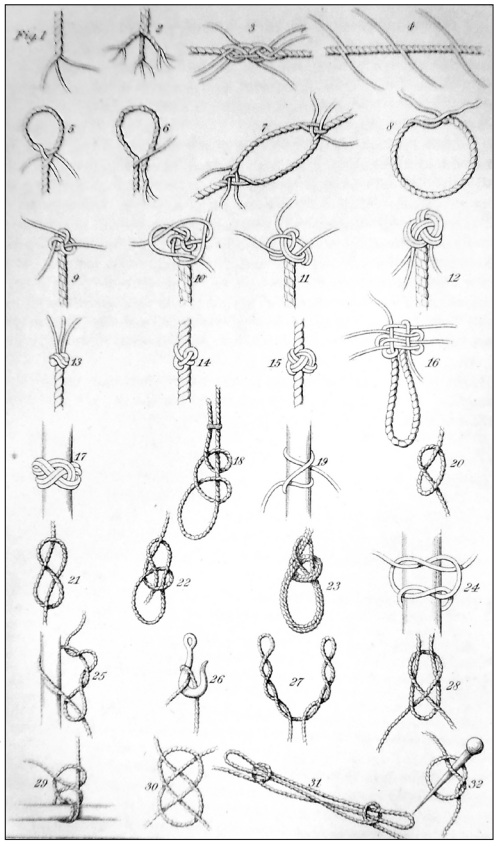
9 ASHLEY CW, *ABOK*, pp. 118, 119.

10 RUSSELL W Clark, *Contemporary Review* vol 50, 1886 quoting from the *Newcastle Weekly Chronicle.*

When Darcy Lever's *Young Sea Officers Sheet Anchor* was published, as well as showing the Sheepshank, it contained instructions for making both the Flemish Eye and the Artificial Eye, together with illustrations. From contemporary corrections in an original in my possession, I suspect that the titles of the illustrations were reversed. This in turn may explain the change of name identified in Dana's *Seaman's Friend,*[11] 1841, and Ashley writes of this confusion in his book.[12]

Thus at the time, the oral tradition was at odds with the written word. Mistake or no mistake, today the original named and illustrated method is certainly known as the Flemish Eye.

Apart from in works such as those already mentioned, later seamanship works by Alston, Nares and Brady, and volumes not in English, knots, splices and various ropework techniques were also touched on in early magazines such as *The Saturday Magazine*[13] and many encyclopaedias. The first specific knot book in English is *The Book of Knots*[14] by Tom Bowling, first published in London in 1866. This consisted of three large fold-out plates illustrating about 150 knots, ties & splices and 21 pages of text with names and an explanation of how some are tied. Ashley puzzled over the names, many of which bore no relation to those used in the seamanship works, and he suggests that perhaps there was a French connection.[15]



From Dana's The Seaman's Friend (Ashley's own copy)

11 DANA RH, *The Seaman's Friend*, 1841, 4th edition 1845, facsimile Macdonald and Janes, 1974.
12 ASHLEY CW, *ABOK* #2746, p 447.
13 *The Saturday Magazine,* vol iv, no126, June 1834.
14 BOWLING Tom, *The Book of Knots,* Robert Hardwicke, London, 1866.
15 ASHLEY CW, *ABOK*, p 11.

Subsequent research[16] confirms that the book was taken directly from a work by French army officer Colonel Armand Rose Emy (1771-1851), who invented interesting principles of timber construction and wrote a book about it, *Traité de Charpenterie*[17] (Treatise on Carpentry), published between 1837 and 1843 in Paris & Liège. This book was published originally in two volumes of text and an atlas volume of plates.

Some of the works Ashley consulted,clockwise from top left: LEVER, *The Young Sea Officer's Sheet Anchor;* STEEL, *The Elements and Practice of Rigging and Seamanship;* OHRVALL, *Om Knutar;* BOWLING, *The Book of Knots;* SHAW, *Knots Useful and Ornamental;* BURGESS, *Knots Ties and Splices;* BIDDLE, *How to make Knots,Bends and Splices as used at sea;* DAY, *Sailors Knots.*

In Volume 2, chapter xlvii, titled "Les Noeuds" (the knots) there are plates (#151, 152 and 155) from which *The Book of Knots* was created. So the honour of the first true knot book in English goes to T E Biddle, *How to Make Knots, Bends and Splices as used at Sea,*[18] published around 1880, in London, which was aimed at the yachtsman. This was a modest work of 16 pages[19] and 55 figures. Soon afterwards, in 1884, *Knots Ties and Splices*[20] by J Tom Burgess, published in London, could be said to be the first serious book of knots.

16 PERRY G & PAWSON D, *Tom Bowling & The Book of Knots,* Museum of Knots & Sailor's Ropework Monograph #13, Footrope Knots, Ipswich, 2013.

17 EMY Arnold Rose, *Traité de Charpenterie,* Dominique Avanzo et Cie, Liége, 1842.

18 BIDDLE Tyrrel E, *How to make Knots, Bends and Splices as used at Sea,* Norie & Wilson, London nd but circa 1880.

19 17 pages in later printings.

20 BURGESS J Tom, *Knots Ties and Splices,* George Routledge & Sons, London, 1884.

It had 101 pages covering many aspects of knots including their use, history, philosophy and heraldic function, as well as a knot alphabet for the blind. In 1893, Forest and Stream brought out *Ropes, their Knots & Splices,*[21] 48 pages compiled from notes by the late C P Kunhardt. Others, such as Captain Jutsum's *Knots and Splices,*[22] 1903 and Paul N Hasluck's *Knotting and Splicing Ropes and Cordage,*[23] 1904, followed on. Burgess, Hasluck and Jutsum have been reprinted and revised continuously, right through to today. Some early editions of Jutsum used colour to show interlacings more clearly, a first in knot books. Colour was dropped in later editions and did not return to knot books until the latter part of the 20th century. In 1908, the Swede Hjalmar Öhrvall published *Om Knutar,*[24] a serious work of 114 pages, later revised and expanded in 1916 to 262 pages. Sadly, despite efforts by another Swede Thor Lundberg, the work was never translated into English. However, copies were seen by both Clifford Ashley and Cyrus Day. Sometime in 1924, George Russell Shaw published *Knots Useful and Ornamental*[25] in the USA. Whilst covering basic knots, this was the first book in English to cover decorative knots from Japanese and Celtic sources, and touched on crown and flat sennits. Also in 1924, Clifford Ashley was preparing his series "The Sailor and His Knots"[26] for *Sea Stories Magazine*, which was published in six instalments in 1925.

The success of these articles encouraged CWA to develop his ideas into what was to become his magnum opus *The Ashley Book of Knots* (*ABOK*), which was published in 1944, "after at least 11 years in preparation".[27] During that time there were numerous basic books and pamphlets covering everyday knots published, but a couple stand out. Charles Spencer with *Knots Ties & Fancy Work,*[28] added substantially to Captain Jutsum's work, covering much of the sailor's fancy work that the author realised was going to be lost with the advent of steam. This book subsequently went on to many expanded and revised editions and is still available today; it is a work that has started many a knot tyer on a journey into fancy ropework.

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21 KUNHARDT CP, *Ropes, their Knots and Splices: A manual of instruction for sailormen and canoeists in marlinspike seamanship. Knots, bends, riggings, ropes and cordage*, Forest & Stream Pub.Co, New York, 1893.

22 JUTSUM Captain JN, *Knots and Splices*, James Brown & Son, Glasgow 1903.

23 HASLUCK Paul N, *Knotting and Splicing ropes and cordage,* Cassel & Co Ltd, London, 1904.

24 ÖHRVALL Hjalmar, *Om Knutar,* Albert Bonniers, Forlag, Stockholm, 1908, 2nd expanded edition, 1916.

25 SHAW George Russell, *Knots Useful and Ornamental*, Houghton Mifflin Company, Boston & New York, 1924.

26 ASHLEY Clifford W, *The Sailor and His Knots,* Collected articles from *Sea Stories Magazine,* July-December 1925, new edition, the International Guild of Knot Tyers, 2012.

27 HEALEY JS, *Introduction to C W Ashley: An exhibition of Paintings & Charcoals*, New Bedford, 1964 quoting from a *Newsweek* review, August 7th 1944.

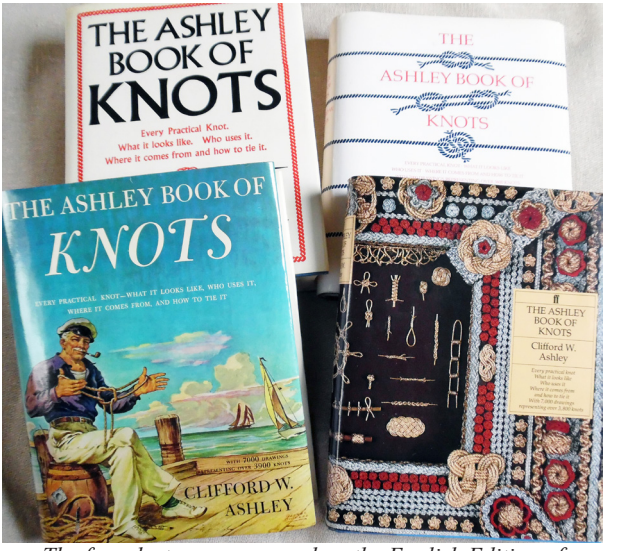
28 SPENCER Chas L, *Knots, Splices & Fancywork*, Brown Son & Ferguson, Glasgow, 1934.

The other work, *Sailors' Knots,*[29] by a friend of Clifford Ashley, Cyrus Lawrence Day, a university professor, came out in 1935. The introduction to *Sailors Knots* covered the history of knots, their relative strengths and general principles of how a knot works. He was the first to successfully use annotated photographs to show how to tie quite complex knots. *Sailors' Knots* was later expanded in 1947 to form *The Art of Knotting and Splicing*[30] and in 1967 he wrote the special work on the role of the knot in primitive and ancient cultures, *Quipus and Witches' Knots.*[31]

It was Day's introduction to *Sailors' Knots* that formed the basis, without acknowledgement,[32] of the introduction to Graumont & Hensel's *Encyclopaedia of Knots and Fancy Ropework,*[33] 1939. This was a massive work of 615 pages, illustrated throughout with hundreds of photographs of hundreds of knots and, whilst a kind of reference work, it is poor in explaining how to actually make any of them, and in most cases impossible to follow. However, the photographic illustrations of fancy work can be a source of inspiration.

When *ABOK*[34] was finally published, it proved to be the pinnacle of books on knots and ropework, referred to by many as the "Knot Tyers' Bible".

This book contains an enormous range of 3,900 knots, illustrated with 7,000 drawings, giving descriptions and methods of making. There is a great depth of research and scholarship, drawing on earlier published works.


THE ASHLEY BOOK OF KNOTS
Every Practical Knot.
What it looks like. Who uses it.
Where it comes from and how to tie it.
THE ASHLEY BOOK OF KNOTS
EVERY PRACTICAL KNOT—WHAT IT LOOKS LIKE, WHO USES IT, WHERE IT COMES FROM, AND HOW TO TIE IT
CLIFFORD W. ASHLEY
THE ASHLEY BOOK OF KNOTS
Clifford W. Ashley

The four dust wrappers used on the English Edition of The Ashley Book of Knots

Ashley had meticulously examined each book and worked each knot, identifying errors, working back through the ages to discover where a certain knot or technique first appeared in print.

29 DAY Cyrus Lawrence, *Sailors' Knots,* Dodd, Mead & Co, New York, 1935.
30 DAY Cyrus Lawrence, *The Art Of Knotting & Splicing*, Dodd, Mead & Co, New York, 1947.
31 DAY Cyrus Lawrence, *Quipus and Witches' Knots*, University of Kansas Press, Lawrence, 1967.
32 Acknowledged in later editions.
33 GRAUMONT Raoul & HENSEL John, *Encyclopedia of Knots and Fancy Rope Work*, Cornell Maritime Press Inc, New York, 1939.
34 ASHLEY CW, *ABOK*, 1944.

His use of symbols to comment on the merit or interest of a particular knot, combined with the chapter headings and occasional vignettes, bring a lightness of touch to the whole book. By numbering each knot, he provided a useful tool that overcame the problem of various trades, cultures and countries using different names for the same knot. The use of an *ABOK #* removes any confusion. In more recent years the text of *ABOK* has been translated into Italian,[35] French,[36] German[37] and Spanish[38] but, whatever the language, the numbering system remains constant.

The Four Translations of the Ashley Book of Knots

Such is the enormous scope of *ABOK* that there has been nothing to compare or compete with it since, and no publisher has succeeded in replacing it.

Some writers have developed individual areas further, while others have created attractive works of more modest scale. Some works published since 1944 are worth commenting on, as they are, in this author's opinion, above average or contribute to the body of knowledge, eg the Swede, Sam Svensson, whose Handbook *I Sjömansarbete*[39] came out in 1941, was expanded in 1950[40] and translated into English as the *Handbook of Seaman's Ropework*[41] in 1970; Hervey Garret Smith, whose *Marlinespike Sailor,*[42] 1949, was made up from a series of articles for *Rudder Magazine*, had drawings so very clear and distinctive that

35 ASHLEY CW, Translated by Antonio Ghirardelli, *Il Libro dei Nodi*, Rizzoli, Milan, 1974.
36 ASHLEY CW, Translated Karin Huet, *Le Grand Livre des Noeuds*, Voiles/Gallimard, Paris, 1979.
37 ASHLEY CW, Translated by Gerhard Meyer-Uhl, *Das Ashley-Buch der Knoten*, Edition Maritim, Hamburg, 1982.
38 ASHLEY CW, translated by Emilio Fernandez Roman, *El Libro Ashley de los Nudos,* Ediciones Tutor, S A Madrid, 2004.
39 SVENSSON Sam, *Handbok i Sjomansarbete,* Kooperativa Forbundets Bokforlag, Stockholm, 1941.
40 SVENSSON Sam, *Handbok i Sjomansarbete*, Stockholm, 2nd ed 1950.
41 SVENSSON Sam, *Handbook of Seaman's Ropework,* translated by Inger Imrie, Adlard Coles, London, 1971.
42 SMITH Hervey Garrett, *The Marlinspike Sailor*, The Rudder Publishing Co, New York, 1949.

they set a very high standard to follow; his work surely must have influenced Stuart Grainger with his *Creative Ropecraft,*[43] as well as a number of his smaller works for the International Guild of Knot Tyers; the Frenchman, Marc Berthier and the Swede, Frank Rosenow, being both authors and artists, have distinct graphic styles that stand out from the more basic illustrations often found.

The 1960s and early 1970s saw a craze for macramé, built in the first instance on the modest works by Herwig, referred to by Ashley. Sadly, with a couple of exceptions, the general quality of these books and pamphlets left something to be desired.

Whilst a number of books on knotting have been published that use black and white photographs, including the useful works by the Dane, Kai Lund, it is the advent of lower cost colour printing that has changed the appearance of many of today's knot books, enabling the use of either colour photographs or coloured drawings, often computer-generated. Perhaps the first to use coloured photos to any effect was the Italian work that first appeared in 1981, *Guida ai Nodi*[44] by Mario Bigon & Guido Regazzoni, closely followed by the Dutchman, Floris Hin with *Knoten, Fancywork und Spleiße,* 1982.[45] Both of these were translated into English and other languages. Some of my own works follow this pattern.

An example of computer-drawn coloured illustrations can be seen in the many works by Peter Owen, 1996,[46] and Geoffrey Budworth, 1997[47] onwards. These authors have had their works published in many editions and variations, both of content and title.

Over the years there have been many books written that develop one aspect of knotting and ropework, be it Rigging, Fenders, Mats and Flat Knots, Symmetrical Bends, Splicing Modern Ropes, Knots and Forensics, Angling Knots, Climbing Knots, and Turks Heads; many adding something to the work that Ashley had already done, covering new ideas and materials.

In 1996, Professor John Turner and Pieter van de Griend edited a collection of writings as the *History & Science of Knots*.[48] This added a great deal to the work of Ashley and Day in this area.

The International Guild of Knot Tyers has proved to be fertile ground for authors of knot books of all types, including amongst others, Asher, Blandford, Budworth, Chisnall, Findley, Franklin, Hopkins, Jones, Judkins, Grainger, Merry, Miles, Pawson, Perry, Philpott, Petit, Selfe, Toss and Warner.

43 GRAINGER Stuart E, *Creative Ropecraft,* G Bell & Sons Ltd London, 1975 and other editions to 2005.
44 BIGON Mario & REGAZZONI Guido, *Guida ai Nodi*, Arnoldo Mondadori Editore, Milan, 1981.
45 HIN Floris, *Knoten, Fancywork und Spleiße*, United Nautical Publishers SA, Basel, 1982.
46 OWEN Peter, *Identifying Knots*, The Apple Press, London, 1996.
47 BUDWORTH Geoffrey, *The Hamlyn Book of Knots,* Hamlyn, London, 1997.
48 TURNER JC & GRIEND P van de, editors, *The History and Science of Knots,* World Scientific Publishing Co Pte Ltd, Singapore, 1996.

The newsletter of the IGKT, *Knotting Matters*, in its 35th year (in 2017), has published a huge number of articles on all aspects of knots and ropework and introduced many possible new knots and techniques to the world's attention.

In 1993, Geoffrey Budworth, with members of the IGKT, provided the publishers of *ABOK* with a number of corrections and *ABOK* #1425A Hunter's Bend (named after Dr Edward Hunter) was added. Unfortunately, the publishers failed to realise that the endpapers, illustrated with sea chests, were referred to in the text, and provided this and later reprints with plain endpapers. The American edition has always had the same dust wrapper but, when offered for sale in the UK, it has had, over the years, three different ones.

Today, most publishers believe that they should have a "knots" title in their catalogue, as knot books sell. Sadly this does on occasion see the publication of a substandard or plagiarised work; one just hopes that they do not put people off tying knots. Recently there has been a growth in works using paracord, aimed at those interested in surviving in the outdoors.

One strange twist of fate that may well have changed the whole world of knot books and the role that Ashley played in it, was that, in the very late 1890s, the Englishman, Henry North Grant Bushby, began collecting information on knots, and in 1902 started putting together eight leather-bound notebooks of hand-written and -illustrated *Notes on Knots*. Bushby died in 1926. It seems that neither he nor Ashley knew of the other's existence or their mutual interest in knots. One wonders what would have been the result if they had corresponded. The manuscript volumes remained in the Bushby family until they were donated to The Mariners Museum in 1957, at the suggestion of the British publisher of *ABOK*. In 2014, the manuscripts were transcribed by a team from the IGKT into a single PDF available to view online (only by IGKT members).[49]

The advent of VHS tapes brought a return of the show-and-tell method of teaching and, as technology evolved, these tapes were replaced by CDs and DVDs. The last few years have seen large numbers of tutorials appear on the internet, on sites such as YouTube.

However, books remain an important learning tool and *The Ashley Book of Knots* continues to be the definitive work, the place to go to for information on the origins of knots and how to tie them and, I believe, it will continue to be so for a very long time.

49 https://www.igkt.net/index.php/member-news/88-bushby-manuscript

A Life Preserver

by Gordon Teenan

Wandering around in a small museum recently, my attention was drawn to some old police truncheons. One of them was described as "articulated" (see pictures). It was a fearsome-looking device, probably viewed by the criminal fraternity as the Taser of its day, ideal for the purposes of getting one's point across! If it was produced for my attention, I would not need telling twice. Ashley called such things "Life preservers" (the wielder's that is, not the recipient's). I imagine it would be difficult to use without causing extremely severe injury.

As can be seen from the close-ups, the "business" end is connected to the handle by several cords.

At first glance it is not obvious how the strands connect the two parts, but closer inspection reveals that each part has a tapered wooden insert that the cords go through, and it seems that they must be knotted to stop them coming out.

The purpose of the whippings is not clear; perhaps they merely protect the thin edges of the wood.

No marks were visible giving a clue as to ownership. Since the device was surrounded by early police paraphernalia, the assumption is that it was used by the constabulary. But it is believed to date from the 1700s which predates organised police forces, so in the days of footpads and the like, when most people moved about the country on foot, it might have been carried by anyone who felt the need for a bit of personal protection.

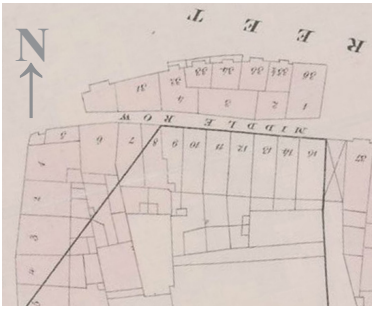
Arthur Beale - Chandlers

by Alasdair Flint

The History of Arthur Beale Part II

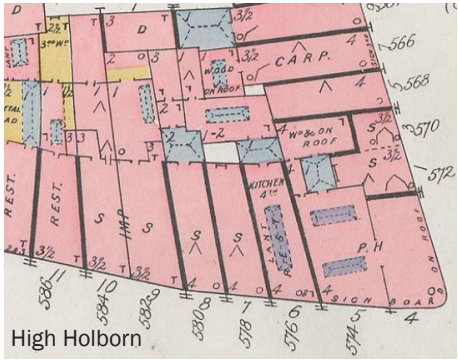
This part covers the period from the end of the Buckinghams onward. But there have been a couple of discoveries about their earlier history worth mentioning.

Tax records for 1718 and 1719, list a John Buckingham resident in Broad Street in a property belonging to a Mr Dandrigge. Then in 1749 and 1750, two court cases at the Old Bailey have an Edward Buckingham living "in Broad St Giles"[1] the victim of the robbery of 56lbs of flax, and the following year, witnessing an accident while sitting at his door in Broad St Giles on the "south side"[2] while another witness saw the accident from Bowl Yard[3] which roughly corresponds to Endell Street today. Further research is needed but could these be John Buckingham's grandfather and father? In two separate cases, brought by Francis in 1805, and Edward in 1811, we see persons accused of stealing sacks in the first instance[4] and clothes lines in the second.[5]



From the 1840s to the 1880s, Buckingham's must have been affected by the development of Shaftesbury Avenue. This started with the demolition of Middle Row in 1843. Records show the Buckingham family living in 6, 8 and 12 Middle Row, St. Giles.

The plan for the development of Shaftesbury Avenue shows that their properties were situated to the south of Middle Row, which possibly means that when the demolition of the Row took place, the Buckinghams remained where they were.



High Holborn

1 https://www.oldbaileyonline.org/images.jsp?doc=174912060014
2 https://www.oldbaileyonline.org/images.jsp?doc=175005300015
3 The space to the right of number 16 is the entrance to the Bowl Yard.
4 ttps://www.oldbaileyonline.org/images.jsp?doc=180504240073
5 http://specialcollections.le.ac.uk/cdm/compoundobject/collection/p16445coll4/id/8860/rec/24

We also know that in 1840, Sarah Buckingham insured her property in 6, Middle Row[6] – as a rope, hemp and horse hair merchant - while at the same time, John Buckingham took out insurance for 9, High Holborn[7] as a rope and sack maker.

We also discovered a Buckingham business card on e-bay (right) which mentions that John Buckingham's "manufactory" was carried out in Anglers Lane, Kentish Town.[8]

Construction of Shaftesbury Avenue began in 1877 and was completed in 1886. While the disruption due to the construction work was ongoing, Buckingham Bros. was prominent at the Great Exhibition of 1862.[9] Following the foundation of the Alpine Club (AC) in 1857, a committee was set up in 1863 to "lay before the Club the result of our enquiries… It appeared to us that we should best determine what sort of rope is most suited for mountain expeditions by finding out which would best sustain, not a steady and gradual, but a sudden and violent strain…. We can now lay before the Club the results of nearly a hundred experiments, made with various kinds of rope purchased of the best London makers… Only four ropes passed successfully through this trial;[10] these were made by Messrs. Buckingham and Sons, of 33 Broad Street, Bloomsbury and can be procured only of them… We append a statement of the respective merits of the three kinds, all of which are now made by Messrs. Buckingham expressly for the Club, and marked by a red worsted thread twisted in the strands".[11]

It is interesting to note that between 1862 and 1864 "Buckingham Brothers" became "Buckingham and Sons". It is also striking how quickly Buckingham and the Alpine Club seem to have moved from rope testing to the manufacture of this exclusive product with its special identifying feature.[12]

6 LMA MS 11936578/1339671.

7 LMA MS 11936577/1339771.

8 Interestingly the High Holborn address is marked as "opposite Middle Row". This Middle Row is, of course, different to the one where Buckingham's was located for so many years.

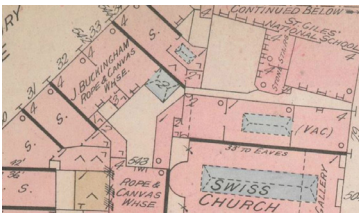
9 Received "For general excellence. The fancy articles of Rope are very well manufactured and there are some very beautiful specimens". International Exhibition: Medals and Honourable Mentions awarded by the International Juries London 1862, p 231. An image appeared in first part of the article.

10 Sustaining the 5-foot drop of a 12 stone weight.

11 Report of the Special Committee on Ropes, Axes, and Alpenstocks, *Alpine Journal* I 1864, pp 321-326.

12 Thanks to the Honarary Archivist and Librarian of the Alpine Club for their help in identifying references and artefacts.

A further article in the *Alpine Journal* of 1892 states: "Members are strongly advised to buy their Alpine Club rope of John Buckingham…".[13] The same article mentions that ropes and knots were tested at University College London. All results for the strength of ropes and the loss of strength caused by various knots were carried out on Buckingham ropes.



On an insurance plan of London[14] dating from 1888, Buckingham's premises are seen to be located at 32 and 33 Broad Street, a few yards from where they used to be located in Middle Row.

In 1866 Arthur William Frederick Beale senior (right) was born in Chelsea, son of John, a carpenter labourer, and Ellen.[15] By 1881 Arthur Beale senior was a 15-year old office boy working for John Buckingham Ropemaker, in 1891 he was registered as a Wharf Clerk and in 1901 as a Twine Horsehair Shopkeeper. He married Annie (nee Kelly) and had three children – Arthur (b. 1899), Leonard and Eva.

Between 1897[16] and 1899 Buckingham's became Beale & Cloves as witnessed by an *Alpine Club Catalogue of Equipment for Mountaineers*[17] and by 1903 had become "Arthur Beale (Late John Buckingham)"- 194 Shaftesbury Avenue[18] - and eventually, in 1904, "Arthur Beale". There was still no mention of yacht chandlery. However, rope had moved to first place in their trade description at a time when mountaineering and exploring were becoming popular.

13 Equipment for Mountaineers, *Alpine Journal*, XVI 1892, pp 3-7.

14 Insurance plan of London, Vol VIII: sheet 195, Published Chas E Goad Ltd 1888.

15 1871 Census lists John and Ellen Beale living in Chelsea with children including Arthur William Frederick. John was from Exeter Devon.

16 Wymper's *The Valley of Zermatt and the Matterhorn,* 1897 still refers to Buckingham rope whereas the 3rd edition 1899 refers to Beale & Cloves.

17 Exhibits 2c, d, e, f and h being: Manila "Club" Rope, **Beale and Cloves**; Fine Alpine Line, **Beale & Cloves** and Alpine Club Rope: One of the first made by **Buckingham** about 1865, Dr C Wilson, Collection of short ends of Climbing Rope: Illustrating various knots in use by climbers, **Beale & Cloves**, Climbing Belt of Stout Webbing, with three rings, Used in the sixties: made by **Buckingham**, Dr C Wilson. pp 3-4. ***Bold added by editors***.

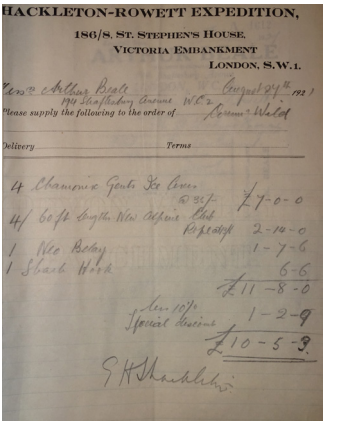
18 Their packaging bears the medal from the 1862 Great Exhibition.

The ropes were of great quality and won many awards. Arthur Beale not only supplied mountaineers with their rope, they also supplied ice axes[19] and rucksacks too. Arthur Beale had a flair for design and branding!

The downside to this success is that Buckingham's and Arthur Beale's had to contend with fake Alpine Club Rope. Already in 1897 a Buckingham advert warned "Beware of fraudulaent imitations", and in 1901 Beale's wrote to the the Alpine Club to complain of "circulars issued by a Messrs Hill & Son of the Haymarket" advertising the sale of AC rope which Beale claimed to have had the exclusive rights to manufacture and sell. In 1907, the company renewed a contract with Alderson and Sons of Marshgate Lane, Stratford to continue to make Alpine Club Rope solely for them, "in accordance with the said Arthur Beale's receipt".[20] The Company's correspondence for this period shows just how important a product their Alpine Club rope was.

In 1910 Arthur Beale & Co exhibited at the National Exhibition of Bergen, receiving a certificate for "Meritorious participation in the Norwegian tourist association exhibition". The certificate still hangs in the shop.

They also supplied Sir Ernest Shackleton (1921) and still have a signed delivery note as well as other documents about climbing at the start of the 20th century including signed letters from Edward Whymper.


SHACKLETON-ROWETT EXPEDITION,
1861/S, ST. STEPHEN'S HOUSE,
VICTORIA EMBANKMENT
LONDON, S.W.1.

Messrs Arthur Beale, August 24th 1921
194 Shaftesbury Avenue, W.C.2.
Please supply the following to the order of Lieutenant Wild

Delivery ... Terms ...

4 Chamois Gents Ice Axes @ 35/- £7-0-0
4/ Coils Lightweight Alpine Club Rope 2-14-0
1 Nee Bobby 1-7-6
1 Shark Hook 6-6
£11-8-0
Less 10% Special Discount 1-2-9
£10-5-3

In 1931, the AC reported on tensile tests carried out on a 3 stranded left-handed Italian hemp rope made by Frost's[21] and a 3-stranded right-handed white manila made by Beale's.

The tests were carried out by British Ropes Ltd.[22] One might argue, given that Frost's was amalgamated into British Ropes Ltd in 1926, the impartiality of the tests could be questioned.

19 There is a "Beale" ice axe in the National Maritime Museum.

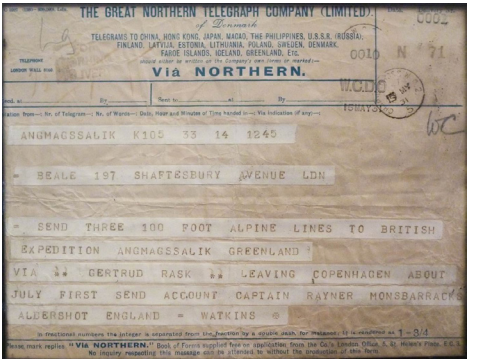
20 Sadly there is no indication in the Beale archive of what the "receipt" might have contained.

21 Founded 1790, based 340-342 Commercial Road. More information available at http://spitalfieldslife.com/2015/01/30/frost-bros-rope-makers-yarn-spinners/

22 British Ropes Ltd, Report on Tensile Tests, *Alpine Journal*, XLIII, 1931, pp 325-326.

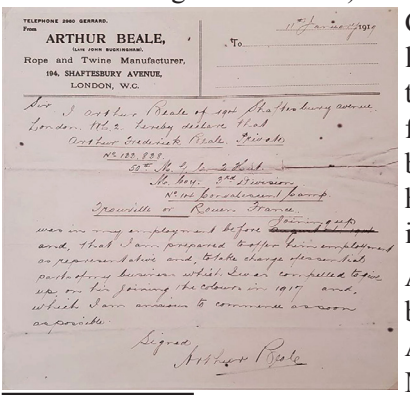
Also, interestingly, the editor of the *Alpine Journal* added "The results of these tests having been forwarded to British Ropes Ltd. (Frost) and Mr. Arthur Beale, we publish the reply of the former and regret that owing to its highly controversial tone we are unable to print that of the latter." p 326.

Nevertheless, Beale ropes were sent all over the world. The image (right) is of a telegram from the famous Polar explorer Gino Watkins requesting that ropes be sent to Greenland for the British Arctic Air Route Expedition. Similarly, Beale ropes were used on all the early Everest attempts including Shipton and Tilman's 1935 Everest reconnaissance and it was on this expedition that Shipton gave 19-year old Tenzing his first opportunity as a "porter". So Tenzing would have used Beale's Alpine ropes, as did the 1936 Nanda Devi expedition (right).[23]


THE GREAT NORTHERN TELEGRAPH COMPANY (LIMITED)
of Denmark
TELEGRAMS TO CHINA, HONG KONG, JAPAN, MACAO, THE PHILIPPINES, U.S.S.R. (RUSSIA), FINLAND, LATVIA, ESTONIA, LITHUANIA, POLAND, SIBERIA, DENMARK, FAROE ISLANDS, ICELAND, GREENLAND, ETC.
Via NORTHERN.
ANGMAGSSALIK K105 33 14 1245
= BEALE 197 SHAFTESBURY AVENUE LDN
= SEND THREE 100 FOOT ALPINE LINES TO BRITISH EXPEDITION ANGMAGSSALIK GREENLAND =
VIA GERTRUD RASK LEAVING COPENHAGEN ABOUT JULY FIRST SEND ACCOUNT CAPTAIN RAYNER MONSBARRACKS ALDERSHOT ENGLAND = WATKINS =
Please mark replies "Via NORTHERN."

Returning briefly to the Beale family history, the young Arthur had attended school at Clapham College and, for the last three years of his education, at another Christian Brothers school in Bruges, Belgium.

While he was there, WWI broke out. He was 15 and apparently lied about his age and joined the army (although a letter from his father refers to his "Joining the Colours" aged 18 in 1917). He was in the Machine Gun Corps who later sent a telegram to inform the family that he had been admitted to hospital with severe influenza.

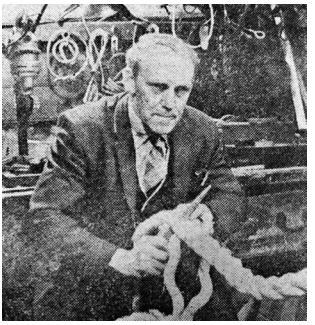

TELEPHONE 2960 GERRARD.
From
ARTHUR BEALE,
LATE ROPE MANUFACTURER,
Rope and Twine Manufacturer,
194, SHAFTESBURY AVENUE,
LONDON, W.C.
To
Dear Sir
I am a Private of the 194th Shaftesbury Avenue London W.C. Twenty distance Road
Arthur Frederick Beale Private
No. 130 899
No. 9 Platoon
No. 3rd Company
No. 1st Reserve Battalion
Granville or Rouen France.
was in my employment before Joining the Army and, that I am prepared to give him employment on my return home and, to take charge of his particulars he having left me to join the colours in 1917 and, which I am anxious to commence as soon as possible
Signed
Arthur Beale

Arthur senior wrote requesting that his son be relieved of his duties and returned to Arthur Beale's which continued to work on MOD projects.

23 Beale's 5/8 inch rope left on the mountain by the Nanda Devi expedition, and recovered by a French team 15 years later. Now in Alpine Club archives - note.the red worsted thread twisted in the strands.

Arthur Beale junior (opposite page) was a keen rower and an important member of the Vesta Rowing Club, winning a host of cups, one of which was for the Olympic Trials.

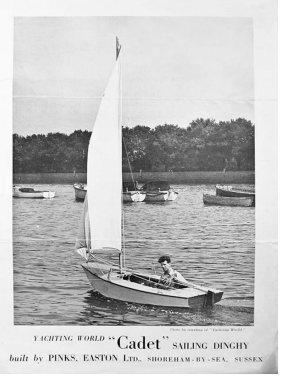
In 1928 he married Catherine Florence Judge. They had two daughters, Una and Celia who are still alive today. Una was born in 1932 and Ceila followed in 1936. Celia is a nun and occasionally calls in at the shop. Meanwhile in 1934 Arthur senior had died leaving the company to Arthur junior.



Arthur Beale's was staffed by ex-sailors, including the talented Mr Syms (left), who did the splicing/ rigging and wire-rope strops as well as working in the shop.[24] In 1937, Mr Syms installed the flagpost on top of Buckingham Palace under Arthur Beale's supervision. Arthur helped out with the breaking of the flag for the Coronation of George VI. And later that year, an order arrived from the Palace for two lengths of 40m standard weight Alpine Rope for "HM King of the Belgians KG".

Indeed the company was heavily involved with flags, hiring and installing them for many public occasions. Beale's still sell a lot. When WW2 broke out Arthur Beale didn't have to sign up because of the work they did making wire rope strops and rigging for aerial masts on a very large scale.

After the war, we see the beginning of a new trend, sailing, and we see yachting products appear in the Company catalogues. Arthur Beale was a founder member of the Yachting Fellowship of the Rotarians which formed in 1947, the same year that the Cadet was designed. Arthur Beale set up catalogues for all the yachts or small dinghies describing in great detail all the fittings needed and lengths of all the ropes and rigging.

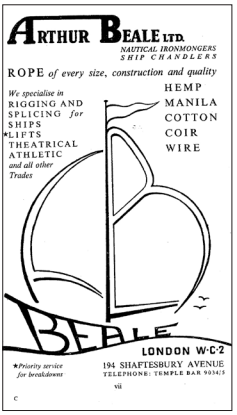


In 1949 Una Beale started working for the company and things were getting really busy. In the run up to the Coronation of Elizabeth II (June 1953) Beale's were again supplying bunting and flags. They also had regular contracts with BBC television and West End Theatres for rigging supplies.[25]

24 Pictured in Beale basement, photo taken by the *Evening Standard* in 1975.

25 Theatre and sailing had many cross-overs and riggers coming off boats would be employed in the theatre as flymen.

Arthur Beale was one of nine individuals from the newly formed Ship and Boat Builders National Federation who decided to put on a boat show in London. The picture of the Beale stand (right) is from the first London Boat Show, held in Olympia (1952/3). Arthur was now describing the company as Ship Chandlers and Nautical Ironmongers



Meanwhile, unfortunately, sales of the famous Alpine Club Rope were on the decline. They were to be replaced with modern synthetic materials[26] which were taking over, and Alpine Club Rope would soon be a thing of the past. It was excellent timing to move the company towards supplying yacht and boat fittings.

Sadly Arthur Beale junior (right) died in 1954. The company was then managed by Mr Swanell and owned by Power Estates a company run by Lord Buchan and Sir John Power who opened other shops in The Hornet Chichester and Burnham on Crouch.

It was the Mirror Dinghy designed by Jack Holt and TV do-it-yourself expert Barry Bucknell in 1962 which transformed boating. While I was at school my friend's father built a Mirror in his garage and we were able to go sailing over the holidays. I was soon hooked on sailing as were 70,000 others!

In the absence of the internet, it was a brilliant era to own a boating shop. They were sending dinghy fittings all over the world. Instead of being just for the rich, modern building techniques opened up dinghy sailing to the middle classes.

Mr Coleman (left), who was originally the Saturday boy, became the manager and eventually the owner in 1995.

In 1980, I bought my first yacht and purchased everything from Arthur Beale – my local yacht chandler. Mr Coleman was actually extremely helpful and gave me a free Almanac each year. The company was very profitable, but the world was gradually changing and Beale's wasn't changing with it.

26 Nylon Rope was used for the first time in the Himalayas in 1946..

To pay my bills I took over running a specialist supply company to the theatre industry called Flints Theatrical Chandlers. Early in 2014, I visited Arthur Beale to see if they would like to stock some of our specialist theatre products. They were perfectly placed in the middle of the West End.

On arrival, I quickly realised the company was on its last legs. There was virtually no saleable stock and areas of the building had fallen into disrepair. Mr Coleman had become quite cantankerous and very few people came into the shop. All the accounts were hand-written. They wouldn't take orders over the phone and had no website or email address.They had no computers. This was in 2014, but the company had remained firmly in the 1960s.

"... no computers"

As the liquidators had already been in contact and were on the verge of closing, my partner, Gerry Jeatt, and I had to act very quickly and we decided to risk taking over the company without any due diligence.

We didn't want this "National Treasure" to close down. By 3rd April 2014 we had taken over the company. Mr Coleman (17th March 1936-30th January 2016) stayed on but he was elderly and becoming more and more frail. He was struggling to get in to work and eventually we needed to find him a nursing home.

Firstly we had to pay off all the debts. There was plenty of old stock but we needed to keep items people wanted to buy! It was a project to keep us busy for quite a while!

This picture shows the shop after it was redesigned. We made up display boards to show off our wares and brightened up the shop with flags. We completely renovated upstairs and opened up two new show rooms. But it became clear the shop could not survive in Shaftesbury Avenue just as a shop. So we now host a lively website and have started to sell online, as well as holding regular, well-attended talks. I'm pleased to say the national and the yachting press are great fans! I believe with such a fantastic history, Arthur Beale has real, almost tangible, provenance.

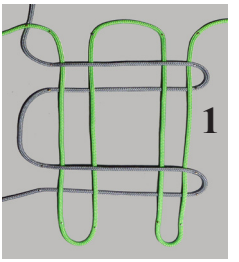
Panchang Knots (2x2 Form)

by Europa Chang Dawson

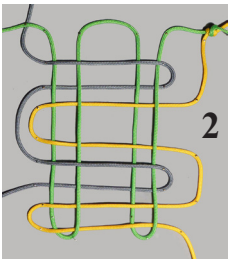
A Panchang knot is often used as the central motif of the Chinese 'amulet' knot. The elders of both my parents' families, and all their friends, referred to the square Panchang form as the Knot of Longevity (and Health). Presumably the association is with the Buddhist symbol of eternity, but the length of cord required may have helped. Certainly as recently as the 1920s, this knot was prized as an amulet for health. My mother was the first living child born to her parents, and for the first few years after her birth she always had a Panchang knot round her neck. In the photo, taken in spring 1923, she is wearing her knot which had been blessed by a priest.

Buddhist Symbol of Eternity

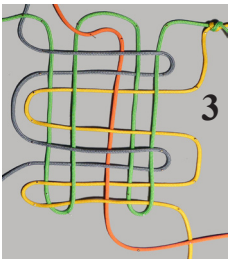
Like everyone else in China, I was shown how to tie this with the cord middled and the knot made using the two ends worked alternately from the two parallel sides of the square. This is the easiest way of handling a long length when tying in hand. However Lydia Chen, who did so much to revive the interest in Chinese knots, said in her first book that it was also worth learning to tie this knot using only one end.



Here is one way to do it: To make the charts easier to follow, different stages of the knot have been worked in different colours, and the Matthew Walker (Fig 2, top right corner) joining the two sections, marks where the midpoint of the cord would be when using one continuous length.

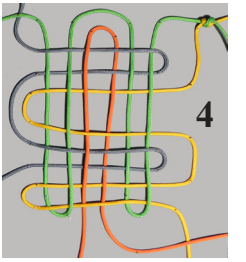


Figs 7 and 8 show how the tightening is done, always pulling out the bights on the perimeter until the two separate layers take their positions. At this point, an inspection will show that the cord travels from the bottom layer to the top in sequence on every 'finger'.

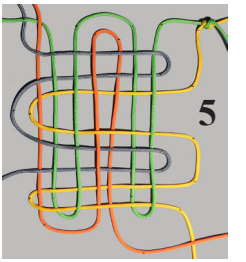


While it does not affect the stability of the finished knot if the direction of travel of the cord is transposed for a bight or two, maintaining a consistent sequence is important for developing the knot further.

Fig 9 shows how the knot looks when most of the slack has been worked out. At this point, how much more you tighten it depends entirely on the cord you are using. You will see how the woven pocket can be used to hold a talisman, a written blessing or a relic, once the knot has been fully tightened.

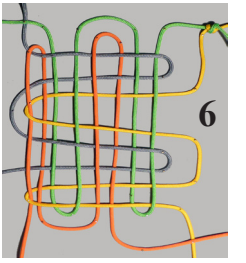


These nine photos show the making of a 2x2 Panchang, but they also demonstrate the basic method for any rectangular Panchang knot. Fig 10 shows a 2x3 variation (I have used this notation as a way of stating that the first stage lays out the two 'fingers' and the second stage inserts three 'fingers' through them; the remainder of the process follows the figs 2 and 3.)

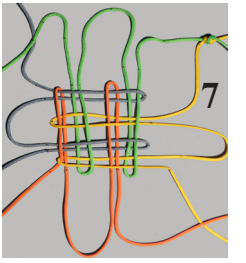


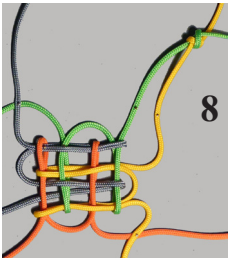
The trivial case of a 1x1 Panchang is *ABOK* #2451.

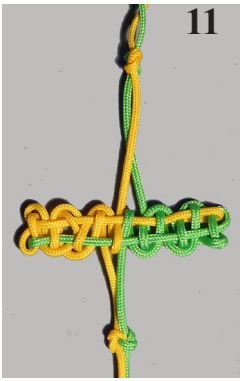
Fig 11 shows a 1x6 Panchang tied with the cords entering and exiting from the middle of a side rather than a corner. In the illustrated books of my childhood, flutes were sometimes shown with this form, used as a decorative pendant. The two cords either side of the knot are united at intervals with *ABOK* #2418 (True Love Knot)[1] representing the node of the bamboo culm (stem).

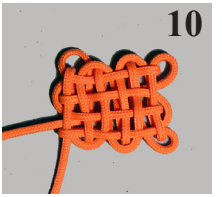


The method for tying a Panchang with the cords entering and exiting a side rather than a corner, will be explained at a future date, but if you wish to tie this now, you can do so by making a "mule" and following through with two cords.









Colour photos by Richard Hopkins

1 The True Love Knot was a Chinese symbol for 10,000, used as such by accountants. (Author's note)

KNOT ART

submmitted by Richard Hopkins

In the Inland Waterways Museum, Gloucester Docks, UK, there's an interesting example of ropework in the form of a "skeleton" Trow (a type of river boat) made of rope with only the mast and bowsprit being of wood. It has been heavily varnished, maybe better described as lacquered, to maintain the position of all the cordage. Eagle-eyed members may spot Dan Machowski taking a closer look.

NOTICE to ALL MEMBERS

If you have changed your postal or email address or any contact details and have not yet advised IGKT, please send your updated information by e-mail to: membership@igkt.net

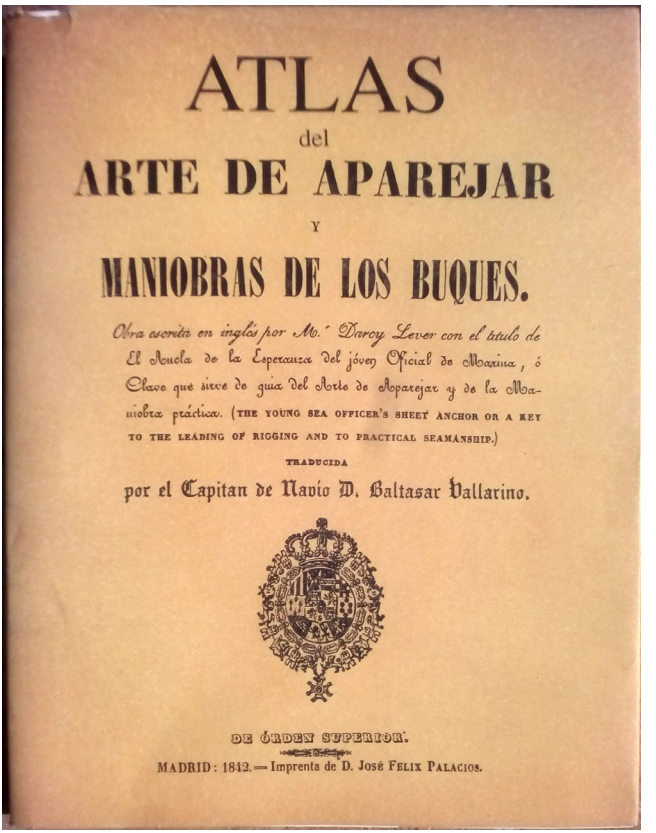
or by mail to: IGKT Membership Secretary,
15 Spey Close, Thornbury, Bristol, BS35 2NR, UK

SERENDIPITY
submitted by Luis Gilpérez Fraile

While editing Des Pawson's article (p 22) which is devoted almost entirely to an English bibliography of knotting works, the editors received a fortuitous message from Luis Gilpérez Fraile in Spain with this picture of the title page of a book:

"This is an 1842 translation into Spanish by Captain Baltasar Vallarino of Darcy Lever's *The Young Sea Officer's Sheet Anchor or a Key to the Leading of Rigging and to Practical Seamanship* (first published in English in 1808).

As well as translating this book, Captain (by then Vice-Admiral) Vallarino wrote a work of great importance to his navy, considered a classic Spanish nautical text. It is recorded that, in 1811, he attended the funeral in Westminster Abbey of the Duke of Albuquerque, the Spanish Ambassador to the Court of St James in London."



ATLAS

del

ARTE DE APAREJAR

Y

MANIOBRAS DE LOS BUQUES.

Obra escrita en inglés por Mr. Darcy Lever con el título de El Anuela de la Esperanza del jóven Oficial de Marina, ó Clave que sirve de guia del Arte de Aparejar y de la Maniobra práctica. (THE YOUNG SEA OFFICER'S SHEET ANCHOR OR A KEY TO THE LEADING OF RIGGING AND TO PRACTICAL SEAMANSHIP.)

TRADUCIDA

por el Capitan de Navío D. Baltasar Vallarino.

DE ÓRDEN SUPERIOR.

MADRID: 1842.—Imprenta de D. José Felix Palacios.

BOOK REVIEWS

by Richard Hopkins and Chris Jenkins

Yarns from the Ropeworks

A History and a Memoir

by David Ellwood with Judith M S Robinson

Tools and Trades History Society, 2017 ISBN 978 0 947673 26 0

This small volume was brought to my attention by a friend in Scotland some time prior to publication, when the idea of the book was first being considered. He subsequently advised me of its completion and, on his recommendation, I bought a copy.

It is a slim volume of 62 pages compiled by Judith Robinson from the papers and notes of David Ellwood who had a rope-making business in Kendal. The book gives a useful and detailed account of the various fibres used in the construction of cord and rope from historic times into the modern synthetic age.

This is followed by an account of making rope and twine, interspersed with short anecdotes of incidents that had occurred during Ellwood's career reflecting his wry sense of humour, and there are numerous photographs throughout, showing aspects of the work.

The last section of the book covers the development of the company from its beginning, when his great-grandfather was apprenticed to a rope-maker in 1841 at the age of 18. The company took several turns, all loosely within the family until David finally retired in 2003.

It makes a most enjoyable read for anyone with no knowledge of the rope industry, but if you have some idea of how rope is made, then you can learn even more from this account, especially when twine is discussed. You will also start to appreciate the range of specialised skills possessed by experienced rope-makers.

David Ellwood, as the narrator, comes across as a knowledgeable and friendly man who took pride both in the products he made and also in the family tradition. He was also happy to give advice and assistance to any sensible enquirer.

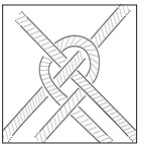
There is a foreword by Des Pawson who had been a customer of David Ellwood for many years, and had visited him on a number of occasions.

Available from the TATHS website at £9.30 including postage in the UK, £12.00 for Europe and £13.10 for the rest of the world. Des Pawson also has copies available for purchase. **RH**

A Practical Approach to Circular Knotworks

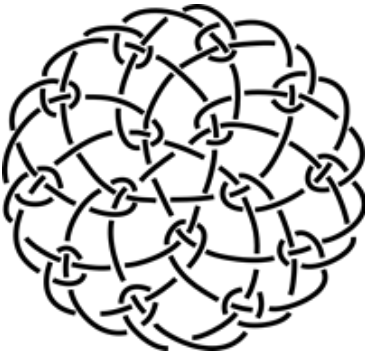
consisting of pattern No. 295

Alexander Åström & Christoffer Åström
International Guild of Knot Tyers, 2017


The basic loop

The book is concerned with knot works based on a recurring loop pattern denoted No. 295, with the loops arranged in circular layers, which may have additional layers of Turks Heads.

Previous works by the authors gave an equation for the number of strands to be used for a given knot work and this was then extended to include the use of additional layers of Turks Heads. The aim of this publication is to summarise the mathematical method in such a way that it allows the knotter to design their required knot work in a systematic way. It also discusses the practical limitations of the theoretical approach and gives a number of worked examples. The object is to allow the reader to generate a grid diagram for their chosen knot work.



A grid diagram is the actual layout over which the rope is laid, such as that illustrated (right). "The knot work is characterised by the number of circular layers (l), the number of loops in the innermost layer (d_1) and a vector (k) which defines the way the layers link together. The relation between the number of loops in layer i(d_i) and d_1 is given by $d_i = d_1.2^{i-1}$ ". This gives a flavour for the level of mathematical familiarity assumed for this book. If you feel happy with that, then this publication achieves its aims and will give you the tools to construct your own mats designed on the basic loop.

The description of the approach is detailed and clearly described in stages with many explanatory diagrams, so that by following the instructions you can generate the required grid diagram for the chosen pattern.

The level of detail is impressive, but for anyone who has tried even a simple rope mat perhaps the most stunning elements are the worked examples.

The mathematics in the examples are worked through in very clear steps and the final grid diagrams are shown with completed mats. These pictures alone could well justify getting the book.

My one disappointment with the book is that it avoids discussing the vexed issue of length of rope required, beyond the statement "Estimating the length of rope can be quite troublesome..." together with a reference to a rather obscure article. Given the care lavished on other aspects of the approach this is a pity, as every knot tyer knows the frustration of estimating the length needed, particularly for large complicated items such as these mats. Given that each of the examples was constructed so beautifully, even a table simply giving the lengths of material used in each case would have been of help in providing a baseline for an order-of-magnitude estimate.

In conclusion, the authors have produced a well set-out and detailed description of how to generate rope mats of the required form, which amply meets their stated objective. A certain level of mathematical competence is needed to work through the method, but even for the less mathematically inclined, the worked examples would provide sufficient challenge for many happy hours of knotting, and the pictures of the work alone can justify a place for the book on a knot tyer's shelf. As with all good works, they have left room for future advances, the next challenge being an equation for the length of rope required! **CJ**

The 15th INTERNATIONAL (MAEDEUP) KNOT EXHIBITION
will be hosted by Japan in 2018,
at the Kamakura Performing Arts Center,
6-1-2 Ofuna, Kamakura-shi, Kaganawa.

Exhibitors are expected from China, Korea, Japan and France.

Exhibition Dates

Setting up on Thursday, November 1, 2018, 09:00 onward.

Exhibition from Friday, November 2, to Tuesday, November 6, 2018 at 15:00

Taking down on Tuesday, November 6, 2018 from 15:00

The International (Maedeup) Knot Exhibition was started by the Korean Maedeup Association in 1984. Since then, the exhibition has been held in Korea, Taiwan, and Japan, each country taking turns to host the event. The 14th International Knot Exhibition was in Seoul, Korea in 2015, with participants from Korea, China, and Japan.

More information can be found on the IGKT website at:
https://www.igkt.net/index.php/news

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Tel: +(1) 1 310 679 6864
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All branch details from IGKT website on 4/2/18

Back cover: The 'skeleton' of a trow in lacquered ropework see page 42

IGKT SALES	GBP
NEW! *A New System of Knotting* by Harry Asher A new reprint - Harry's creative genius is evident in both his study of knots and his own very useful creations	£7.00
NEW! *Knotty Potty* by 'Jennifer Wren' A final collection of the aphorisms of Geoffrey Budworth	£4.00
NEW! *Charlie's Knots* by Charlie Smith A very personal and easy approach to tying Turks Heads (and other knots) directly in the hand	£3.00
NEW! *A Practical Approach to Circular Knotworks* by Alexander & Christoffer Åström A thorough step-by-step treatment of making circular knots based on Celtic pattern #295	£10.00
NEW! *A Fresh Approach to Knotting and Ropework* by Charles Warner A reprint of this comprehensive and readable work with over 500 clear diagrams	£15.00
A Booklet on Lanyards by Willeke van der Ham A very easy-to-follow introduction to making useful lanyards	£4.00
Design and Make Rope Mats and Rosettes by Nils Kristian Rossing "Recipes" for many circular mats and instructions for using a free downloadable programme to create many others	£10.00
Knotcraft by Stuart Grainger A much-loved book about decorative knotting	£4.00
Turkshead Alternatives by Stuart Grainger Decorative chains and grommets	£3.00
Knotted Fabrics by Stuart Grainger Making mats, covers and baskets etc	£10.00
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Monographs 1 - 14 Des Pawson - Various prices	
A Comprehensive Text of Turk's Head Knots by James Harvey - a reprint of this great book	£16.00
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IGKT Car Window Sticker	£1.00
IGKT Cloth Badge	£4.00
IGKT Ditty Bag - 9in high x 6.5in across base. Without lanyard	£9.00
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Please e-mail supplies@igkt.net with your order stating your full postal address to which the items should be sent. We will return a payment request to you (including postage & packing) so that you can make secure payment by PayPal online, using any card.

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